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choral music is usually presented to the audience. Amongst the new comers we must make favourable mention of Madame Rey-Balla, who, although her voice sounds somewhat worn, has made a good impression as *Valentine*, in the *Huguenots*, and as *Margherita*, in Gounod's *Faust*. Signor Chelli, a nervous tenor, but with a good person and manner, may yet do more than he could hope to do as the *Duke*, in *Rigoletto*. Madlle. Lucca departed, as usual, somewhat abruptly; and the long-promised *Domino Noir* was produced, with Madame Lemmens-Sherrington and Signor Naudin in the principal parts. The season closed on the 23rd ult., with a patch-work entertainment, for the benefit of Madlle. Adelina Patti, the most loyal and dependable artist of Mr. Gye's company.

#### PHILHARMONIC SOCIETY.

THE extra complimentary Concert given to the subscribers at St James's Hall, on the 17th ult., proved one of the very best performances of the season, in spite of the disappointment felt by the numerous audience at the absence of Madlle. Titiens, from indisposition. The "Jupiter" Symphony of Mozart, placed first in the programme, was played with a delicacy and precision perfectly delightful to listen to; and the composition itself, in these days of musical mysticism, seemed quite refreshing. Professor Bennett's "Fantasia Overture" illustrative of *Paradise and the Peri*, is one of those genuine pieces of pure writing springing from a school of composition which can never die. The instrumentation is charming throughout; and the Philharmonic Society, for which in 1862 it was expressly composed, would do well to give its subscribers and the public, more frequent opportunities of hearing it. Mendelssohn's "Italian Symphony," very excellently performed, was an attractive feature in the programme; and Weber's "Jubilee" Overture served to play the audience out of the hall, although all musicians know that it is deserving of a better office. Mr. Charles Hallé's performance of Beethoven's pianoforte Concerto in G, was, as usual, faultlessly correct in mechanism, and unmarked by any startling reading which could offend the most fastidious listener. He introduced Beethoven's own cadences, and mastered their difficulties with the utmost ease. In consequence of Madlle. Titiens' absence, Madame Trebelli-Bettini gave the Page's song from *Les Huguenots*, and "Di tanti palpiti," and was received in both with much applause. Madlle. Nilsson (although obviously suffering from indisposition) sang Beethoven's Scena, "Ah perfido," with wonderful effect, rousing the audience to perfect enthusiasm, and proving that she is fully capable of sustaining as high a place in the Concert-room as she already occupies on the operatic stage. Mr. Santley gave a fine rendering of Handel's song from *La Resurrezione*, "O voi dell' Erebo," (of which we spoke on the occasion of his performance of it at the late Handel Festival) and also sang with equal effect the air, "Sei vendicata," from *Dinorah*. Throughout the evening Mr. Cusins conducted with a steadiness and decision of purpose which cannot be too highly commended.

#### GALLERY OF ILLUSTRATION.

THE entertainments provided at this establishment appeal more to the dramatic, than the musical, critic; and little therefore can be said by us on the piece lately produced, called *Inquire Within* (written by Mr. Burnand), than that it afforded Mr. and Mrs. German Reed and Mr. John Parry the usual opportunities of appearing in a variety of characters, and that they supported them with their accustomed ability. The few songs introduced (the composition of Mr. German Reed), although without much pretension, are pleasing and well adapted for the purpose for which they are written. A good word should be said for Miss Annie Sinclair, who sings and acts with a grace and intelligence which augurs well for the future. Mr. John Parry's excellent musical sketch, illustrative of a public dinner, is still received, as it deserves, with the most unqualified marks of approval.

A CONCERT was given by Mr. John Thomas, the eminent harpist, at the Hanover Square Rooms, on the 24th June; when, as usual, a band of harps formed a prominent attraction in the programme. Mr. John Thomas's performance gave the utmost satisfaction to a numerous audience, especially in several of his own compositions. He was also highly successful in duets with Mr. J. B. Chatterton and Mr. T. H. Wright. Miss M. Watts, Miss Edith Wynne, Miss Elena Angèle, M. Jules Lefort, and Mr. Lewis Thomas were the vocalists; and special mention must be made of three excellent songs, the composition of the Concert-giver, "A Maiden sat upon a rock," (sung by Miss Watts), "Home and Love" (given by Mr. Lewis Thomas), and the "Guardian Spirit" (very effectively rendered by Miss Elena Angèle). Mr. Benedict conducted.

THE Concert of Mr. Charles Gardner, the pianist, which took place at the Hanover Square Rooms, on the 8th ult., contained an attractive programme, although we think that in these days of "Recitals," the Concert-giver might have fairly given himself more to do without subjecting himself to the charge of vanity. What he played, however, he played well; his performance including movements from Corelli's Pastoral Concerto, Mendelssohn's Duet (Op. 17), for pianoforte and violoncello (in which he was joined by M. Pague), and two light compositions of his own. The principal vocalists were Miss Anna Jewell, Miss Robertine Henderson, Mrs. Osborne Williams, Mr. Cummings, Mr. Wallworth, and M. Jules Lefort. He was also assisted by Mr. Richard Blagrove (concertina) and Mrs. Richard Blagrove (Miss Freeth) pianoforte.

THE City Musical and Elocutionary Society gave an Entertainment, under the management of its director, Mr. F. M. Wenborn, on the 16th ult., at the Albion Hall, where the meetings are held on Friday evenings. Miss Mabel Brent, Mr. Montem Smith, Mr. Frank Percival, Mr. A. J. Hubbard, and Mr. B. Trotman were the solo vocalists, and gave entire satisfaction in the music allotted to them. The choruses in the *Macbeth* music, &c., were carefully sung by members of the Society; and in the course of the evening several recitations were excellently rendered by members of the elocution class. The hall was crowded; and much gratification was expressed at the result of the first entertainment given by the Society in its new form.

An Organ was opened on Sunday, the 19th ult., at the church of St. Philip the Evangelist, Camberwell. It is built by Bevington, of Soho Square, and is a very fine toned instrument. Mr. John Orton (organist of the church) presided at the organ, and played the accompaniments to the services, and his own voluntaries, in a very excellent manner.

THE admissions to Herr Hagemeyer's Concert, on the 1st ult., arrived at our office on the 2nd. We scarcely see the necessity for the Concert-giver to tell us why the faculty of music was bestowed upon mankind, on the fly-leaf of his programme; nor do we find that his desire to "promote musical progress" is carried out in the selection of compositions at his Concert. Young students should have good music placed before them; and if Herr Hagemeyer be desirous, as he says, of soliciting the co-operation "of all persons interested in the progress of musical education," he must bear to be told that presenting two tickets of admission to every purchaser of his "Grand Valse de Concert," is scarcely an effectual method of furthering his object.

MISS AGNES ZIMMERMANN was lately summoned to Windsor Castle; and had the honour of performing several pianoforte pieces before H.R.H. Princess Louis, of Hesse, the Princess Louise, Prince Leopold, &c. By desire of the royal party, she played some of her own compositions, and also her lately published arrangements from the works of Bach.

THE Trinity Choral Society's last Concert of the season took place at the Architectural Gallery, on Thursday evening, the 11th ult. The programme included Mendelssohn's *Hear my prayer*, several favourite Part-songs, and Romberg's Symphony for Toy Instruments. The artists were—Miss Fanny Holland, Mdle. Marie Gondi, Mdle. Spagnoletti, Mr. Alfred Hemming, Mr. Ralph Wilkinson, Herr Wilhelm Ganz, Herr Willem Coenen, and Mr. J. W. Elliott. Mr. Albert Lowe conducted.

MR. HENRY BAUMER gave his final Amateur Soirée Musicale for this season, at the Concert Hall, Store Street, on Thursday evening, the 9th ult., before a numerous audience. Mr. Baumer's vocal classes executed with much success, a selection from *Der Freischütz* (forming the first part of the Concert), and a variety of choruses, part-songs, and solos. Mr. Baumer and Mr. G. F. Goodban played with much effect the overture as a duet for the pianoforte, and also accompanied on the harmonium and pianoforte. The Concert being a private one, the names of the singers were not stated in the book of words; but we may mention that the song "Beautiful May" (from G. A. Macfarren's Cantata *May-Day*), Benedict's variations on the *Carnival of Venice*, a chorus, "Gipsy Life," by Schumann, and a trio, "O Memory," by Henry Leslie, were exceedingly well given.

MR. LANSDOWNE COTTELL'S third, and last, Matinée, took place at the Store Street Rooms, on Wednesday, the 22nd ult. The Concert was supported by Signor Caravoglia, and about twenty of Mr. Cottell's pupils, amongst whom may be mentioned, two very successful *debutantes*, Mdle. Marie Villiers, and Signorina Giuletto Vendura. Sidney Smith's "Fantasia," *Les Huguenots*, arranged as a pianoforte duet, was well played by Mrs. Lansdowne Cottell and Miss Philippa Villiers; and Mr. Reginald Soppitt was highly effective in the song of "The Wanderer," by Hesco. The conductors were Herr Lehmeier and Mr. Lansdowne Cottell, who has determined to establish an English Opera Company, owing to the success of his Matinées. The Concert was well attended.

A small pamphlet has been forwarded to us from New York, containing a sketch of the life and career of Madame Parepa-Rosa. Her success as a first-class vocalist in America appears to outlive most of those artists who obtain so sudden a reputation in a strange country; and we much doubt whether her newly-acquired friends will now be prevailed upon to part with her.

We have received the Report and Balance-Sheet of the Worcester Festival Choral Society for the year 1867-8, by which it appears that, although the subscription to the Concerts has been recently raised, and the number of subscribers thereby reduced, the current expenses of the year have been more than met. The Committee has now taken in hand the restoration of the organ, which formerly stood in the Music Hall; and propose that as soon as the instrument is freed from debt, a resolution shall be passed which shall secure it for the permanent public advantage of the City, "and for the use of any subsequent Society, having the same or similar musical object as at present, which may succeed this Society in case of its dissolution."

### Reviews.

NOVELLO, EWER AND CO.

*Novello's Parish Choir Book.* A collection of Music for the Service of the Church, by Modern Composers.

This important collection of Church Music is prefaced by the following remarks:—

"The Committee of the Ely Diocesan Church Music Society, finding that one of the principal desiderata amongst parish choirs was an arrangement, or rather se-

veral arrangements, of the *Te Deum laudamus*, adapted especially for country churches, determined to endeavour to supply the want.

"Accordingly they put themselves in communication with some of the most eminent Church-music composers, and also with Messrs. Novello, Ewer and Co. Several composers entered into their views, and Messrs. Novello, Ewer and Co. expressed themselves as being willing to co-operate heartily in the work.

"The compositions which are now offered to Church choirs and the public generally, are the first fruits of the effort made by the Ely Diocesan Church Music Society; it will be understood, however, that each composition is to be regarded as resting upon its own merits, and that the Society claims no other share in the work than the credit of having first conceived the idea, and put in motion the machinery by which it has been produced. It may be added that, in the belief of the Society, the names of the composers may be regarded as a sufficient guarantee for the character of the music."

The first paragraph of this preface strikes us as containing a statement which, admitting it to be true, is somewhat short of the whole truth. No doubt, "one of the principal desiderata amongst parish choirs was, and is, a number of settings of the *Te Deum laudamus*." But do not parish choirs occasionally experience a desire to give a musical rendering to the remainder of the Canticles, to say nothing of the Communion office?

Messrs. Novello appear to have thought so, for we find a few of the *Te Deums* have been supplemented by the remaining Canticles, and published as a complete service, Morning, Evening, and Communion. If we were willing to admit that parish choirs have no desire for any musical setting of the Canticles other than that to the *Te Deum*, all we can say is, they ought to have; and the same arguments which serve to prove a setting necessary to the *Te Deum*, apply with equal force to the other Canticles and anthems. It is possible we may be doing an injustice to the Ely Committee in supposing that they did not intend carrying out their suggestion to its legitimate conclusion; for they certainly speak of the present collection as the first fruits of their efforts; let us therefore hope, for the sake of parish choirs, that this implies a promise of the complete fulfilment of their task. That Messrs. Novello have carried out what we presume to be their part of the bargain is abundantly manifest. Whether the thirty odd composers have done themselves credit individually, or added any lustre to their art collectively, is a matter which we now propose to look into. The Ely Committee cautiously decline to render themselves responsible for the correctness of the harmonies, or the appropriateness of the settings; but they add a record to the effect, that they suppose the names of the composers might be regarded as a guarantee for the character of the music; which remark is, at the same time, innocent and refreshing.

Seriously, however, a musician who designs to give a musical illustration to the noble thoughts contained in this Hymn to the Creator, takes upon himself a task of no little responsibility and importance. First of all, his desire to give the text an adequate interpretation is balanced on the other side by the necessity of making the composition as short as possible. In like manner, any desire to give an ornate rendering could only result in placing the composition altogether out of the reach of that class of choir for which it was distinctly intended. Consequently, every composer starts weighted with the following responsibility, viz., the music must be *short and easy*. To gain these points our composers have made use of three different modes. First, there is the four-part arrangement, the outcome of those who consider that country singers prefer to sing in parts, even if it involve an extra amount of labour in getting up the music. Then there is the unison treatment, projected by those who, without caring what singers like or dislike, hold their own theories; one of the strongest